

24, 25 and 26 October 2014 – Rome, Italy
MAXXI, the National museum of XXI century arts

The Art of Bordering

Economies, Performances and Technologies of Migration Control

The Art of Bordering is an art-science event about the material and symbolic construction of the Mediterranean as a border zone, the dynamics and politics of migration management and control, the strategies of adaptation, contestation and subversion of “Fortress Europe”. During three days, Italian, French, German, and British social scientists, philosophers and artists, will present their work and engage discussion with the public.

Organizing Committee

Cédric Parizot, Filippo Celata, Raffaella Coletti, Heidrun Friese,
Nicola Mai, Alessio Rosati, Benoit Tadié, Antoine Vion

Art Curator

Isabelle Arvers

A project of MAXXI, the Institut Français d’Italie and the IREMAM (Aix Marseille Université), in partnership with the LabexMed program (Aix-Marseille Université, Fondation A*MIDEX), Dipartimento MEMOTEF (La Sapienza), Technische Universität Chemnitz, Maison Méditerranéenne des Sciences de l’Homme, le Laboratoire de Sociologie du Travail (CNRS, Aix Marseille Université), Laboratoire Méditerranéen de Sociologie (CNRS, Aix Marseille Université), Temps, Espaces, Langages, Europe Méridionale – Méditerranée (CNRS, Aix Marseille Université), Ecole Supérieure d’Art d’Aix en Provence, PACTE (CNRS ; Université de Grenoble), Alliance Athena



Programme

Friday 24 October

MAXXI Gallery 1

16.00-18.00 Film screening

Les Messagers (The Messengers) (2013, 66min), a documentary by Laetitia Tura and H  l  ne Cruzillat



From the Sahara to Melilla, witnesses recount how they narrowly escaped death, which took away their companions, literally and symbolically, as migrants drowned at the border. People cross the Sahara on foot. They reach the enclaves of Ceuta and Melilla where they remain "trapped" in Morocco. The film alternates interviews with the head of the Spanish Civil Guard (presenting the "no harm to migrants' high tech barrier) and dense and poignant testimonies of migrants who also speak for their more unlucky fellow travelers who drowned or were killed by bullets next to them.

The Texas Border (2011), a video by Joana Moll & Heliodoro Santos



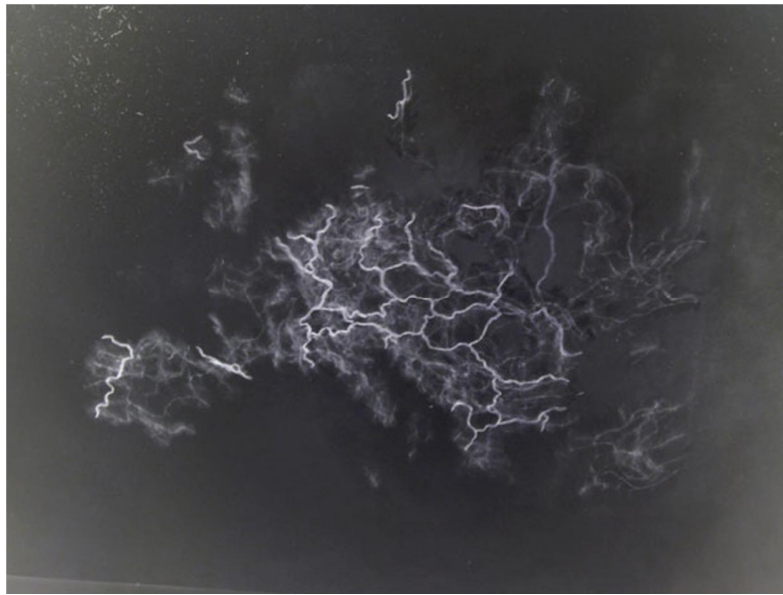
This online video setting displays live broadcasts of surveillance cameras placed by BlueServo along the U.S. Mexico border in Texas. BlueServo is an Internet platform created and managed by the Texas Border Sheriff's Coalition. It has made surveillance cameras available to anyone wishing to monitor those attempting to enter the United States illegally and report these trespassing through a website. Appropriating this device through their work, the artists interrogate the ways in which citizens contribute and appropriate new systems of border control.

Partire, pictures by Heidrun Friese



Since the late 1990s, Lampedusa has evolved into a European borderland and a key layover for undocumented people. The tiny Italian island close to the Tunisian mainland has become – along with the Spanish enclaves Ceuta and Melilla – a prominent symbol of European migration policies, of technocratic utopias of controlling mobility, of border management and of the limits of European hospitality.

Borders (2010), a video of an animated pencil drawing, by Simona Koch



Simona Koch has visualized the traces of border shifting in a series of video animations. First, she used historical maps to research the shifting of state borders. Then in the animation, she drew the borders in pencil on a blank sheet of paper, repeatedly erased them and replaced them chronologically by the subsequent border lines up until the present day. Finally, today's borders get erased, too. What remains is the vague shape of the respective world region portrayed by a myriad of blurred lines.

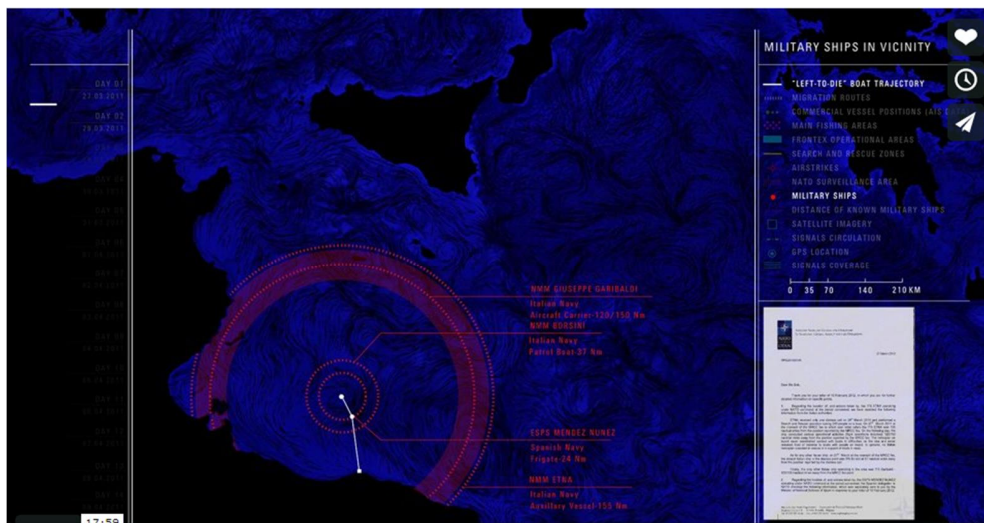
Friday 24 October

MAXXI B.A.S.E. Sala Graziella Lonardi Buontempo

18:00-21:30 Challenging Borders through Filmmaking

Successive screening of the three experimental documentaries on border crossing. Each film will be introduced briefly (5 minutes) by the directors (Charles Heller, Nicola Mai, Gabriele del Grande).

Liquid Traces: Investigating the Deaths of Migrants at the EU's Maritime Frontier (2013 – 17min) by Charles Heller



Because any trace on water seems to be immediately dissolved by currents, the seas have long been associated with a permanent present resisting any writing of history. The infinite liquid expanse has equally represented a challenge for governance: the impossibility of drawing stable boundaries in ever changing waters has led to consider the seas as a space of absolute freedom and flow – the “free seas”. In this presentation, I will show that on the contrary, the seas are increasingly documented and divided, and inextricably so. A complex sensing apparatus is fundamental to a form of governance that combines the division of maritime spaces and the control of movement, and that instrumentalises the partial, overlapping, and “elastic” nature of maritime jurisdictions and international law. It is in these conditions that the EU-imposed migration regime operates, selectively expanding sovereign rights through patrols in the high seas but also retracting from responsibility, as in the many instances of non-assistance to migrants at sea. Through the policies and the conditions of maritime governance, the sea is turned into a deadly liquid – the direct cause of over 13.000 documented deaths over the last 15 years. However, by using the Mediterranean’s remote sensing apparatus against the grain and spatialising violations of migrants’ rights at sea, I will demonstrate that it is possible to re-inscribe responsibility into a sea of impunity.

Samira (2013 - 26 min) by Nicola Mai



Samira is an two-screen ethnofiction presenting the story of Karim, an Algerian migrant man selling sex as Samira at night in Marseille. Karim crossed several gender, sexual and humanitarian borders across the Mediterranean. Having left Algeria as a young man while his breasts started developing as a result of taking hormones, he was later granted asylum in France as a transgender woman: Samira. Twenty years later, as her father is dying Samira is about to become the male head of the family. Samira surgically removes her breasts and marries a woman in order to get a new passport allowing Karim to return to Algeria to assume his new role. Samira pushes the boundaries of ethnofiction by using actors to represent real people and by juxtaposing the different versions of the self that emerge in relation to different situations, relationships and settings, including ethnographic observations and humanitarian borders. Each version of the self is authentic, as subjectivities are always incoherent. Samira shows that the real privilege is not to have to be verified, evaluated, recognised or believed in relation to the biographical borders that are enforced by humanitarian protection. The two screens embody the concept of biographical border by representing the dualisms and normativities that fragment and aggregate subjectivities in relation to research and humanitarian initiatives.

Io Sto con la Sposa/On The Bride's Side (2014 - 90min) by Antonio Augugliaro, Gabriele Del Grande, and Khaled Soliman Al Nassiry.



A Palestinian poet and an Italian journalist meet five Palestinians and Syrians in Milan who entered Europe via the Italian island of Lampedusa after fleeing the war in Syria. They decide to help them complete their journey to Sweden – and hopefully avoid getting themselves arrested as traffickers – by faking a wedding. With a Palestinian friend dressed up as the bride and a dozen or so Italian and Syrian friends as wedding guests, they cross halfway over Europe on a four-day journey of three thousand kilometres. This emotionally charged journey not only brings out the stories and hopes and dreams of the five Palestinians and Syrians and their rather special traffickers, but also reveals an unknown side of Europe – a transnational, supportive and irreverent Europe that ridicules the laws and restrictions of the Fortress in a kind of masquerade which is no other than the direct filming of something that really took place on the road from Milan to Stockholm from the 14th to the 18th of November 2013.

20:45-21:30 Q&A with the authors and the public.

Saturday 25 October

MAXXI B.A.S.E. Sala Graziella Lonardi Buontempo

9:30 Welcoming of the participants

10:00-11:30 Session 1 Rebordering Migration in Times of Crisis

Corrado Bonifazi – Istituto di Ricerche sulla Popolazione e le Politiche Sociali, Rome, Italy
“Crisis and Migration in Italy: the Reshaping of a Mediterranean Border of the EU”

Lucio Caracciolo – LIMES – Rivista italiana di geopolitica, Rome, Italy
“Does Italy still have borders?”

Virginie Baby Collin – TELEMME, AMU-CNRS, Aix en Provence, France
“Staying, Returning, Leaving Elsewhere? Latin-American Migratory Fields and Migrant's Strategies in the Context of Spanish Crisis.”

11.30-12:30 Coffee Break and Artwork Presentation

Close the camps (video 10 min), data-visualization by Isabelle Arvers



Isabelle Arvers, art curator, navigates and presents video and interactive maps of the internet site and project *Close the Camps* <http://en.closesthecamp.org/>

12:30-13:30 Discussion

Chair and discussant: Giusy d'Alconzo, Medici Contro la Tortura/Doctors Against Torture, Rome.

13:30-15:00 Lunch Break

15.00-16:30 Session 2: Political Economy of Border Management

Elena Dell'Agnese – University of Milan Bicocca, Italy

“From Border Music to Borderless Music”

Steve Wright – Leeds University, United Kingdom

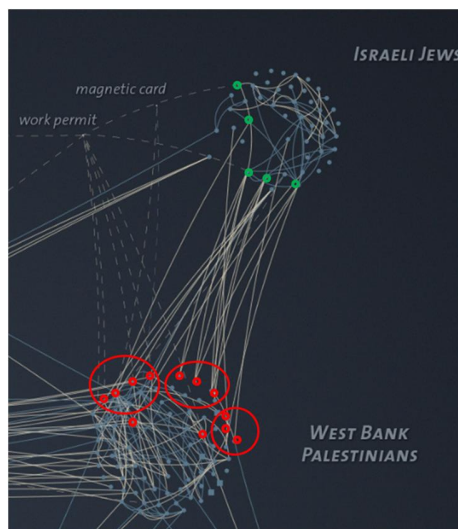
“Cashing in on Fears of Mass Migration- The Political Economy of EU Border Management”

Federica Infantino – Université Libre de Bruxelles, Belgium

“What does migratory ‘risk’ mean? Decision-making in three visa sections in Morocco”

16.30-17:30 Coffee Break and Artwork Presentation

Stones and Nodes: the Working Out of the Separation between Israel and Palestine”
(2014)



An art-science work by Cédric Parizot - IREMAM, CNRS/Aix-Marseille Université, Antoine Vion – LEST, CNRS/Aix-Marseille Université, Mathieu Coulon - LAMES, CNRS/Aix-Marseille Université, Guillaume Stagnaro - ESAAix

Stones and Nodes is a dynamic visualization of informal networks surrounding the wall that separates Israelis and Palestinians. Based on an in depth ethnographic investigation carried out between 2005 and 2010, this art-science work provides an alternative mapping

of Israeli-Palestinian spaces. It also offers a unique perspective on the border networks structuring the regime of mobility that Israel has imposed on Palestinians over the last 20 years.

17.30-18:30 Discussion

Chair and Discussant: Giuseppe Sciortino – University of Trento, Italy

19.00-21.45 Multiple Screening: 4 art-science works on borders

Les Messagers (The Messengers) (2013, 66min)



A documentary by Laetitia Tura and H  l  ne Crouzillat

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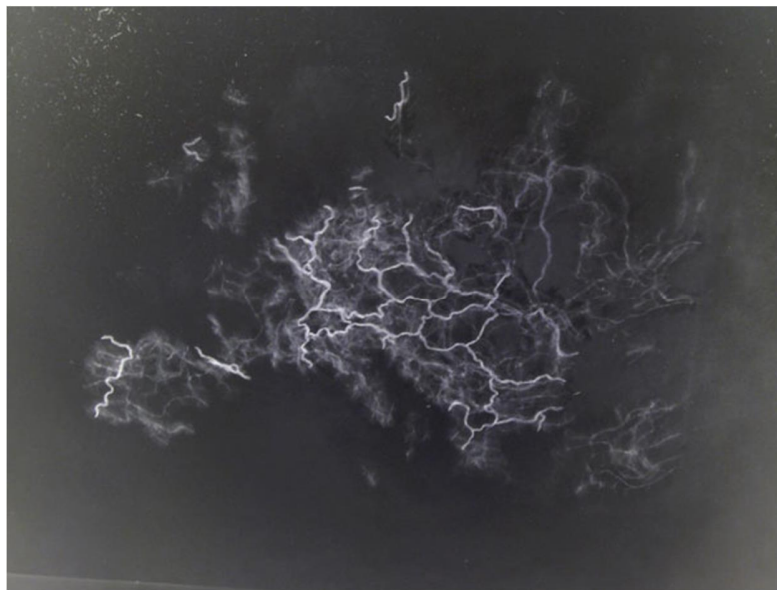
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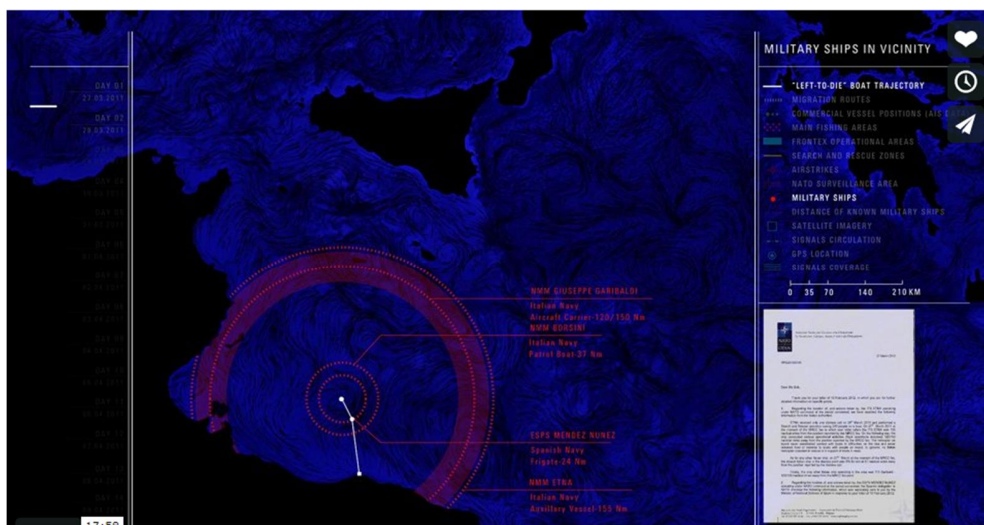
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Saturday 25 October

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Sunday October 26, 2014

MAXXI B.A.S.E. Sala Graziella Lonardi Buontempo

10:00-11:30 Session 3: Formal and Informal Border Practices.

Barbara Sorgoni - University of Bologna, Italy

"Bordering Asylum Rights: Narrative Credibility and the Assessment of Truth"

Thomas Cantens – CNE, EHESS-Aix-Marseille Université, France/WCO, Bruxelles, Belgium

"Comparing Borders: from tracing to measuring"

Chiara Brambilla– University of Bergamo, Italy

"Navigating the Euro-African Border and Migration Nexus Through the Borderscape Lens"

11.30-12:30 Coffee Break and Artwork Presentation

Emborders: Challenging Sexual Humanitarianism through Qualitative Research and Experimental Filmmaking, an ethnofiction by Nicola Mai, LAMES, Aix-Marseille University, France and London Metropolitan University, London.



In the last thirty years migration flows have increased and diversified. Neoliberal politics and policies have included gender and sexuality amongst the criteria of eligibility for humanitarian protection, while restricting access to the labour market in the global north. In this context humanitarian protection and asylum in relation to gender and sexuality

became strategic borders allowing (and more often denying) people access to their rights and to the labour market. *Emborders* questions the effectiveness and scope of humanitarian initiatives targeting migrant sex workers and sexual minority asylum seekers through qualitative research and experimental filmmaking.

12:30-13:30 Discussion

Chair and discussant: Goethe University of Frankfurt, Germany

13:30-15:00 Lunch Break

15:00-17:00 Final Round Table

Jean Cristofol – Higher School for Art, Aix-en-Provence

Camille Schmoll – Université Paris VII Denis Diderot, France

Heidrun Friese, Technische Universität Chemnitz, Germany

Filippo Celata – Università La Sapienza, Rome